NAXOS
A Guided Tour of
The Romantic Era
Volume 3

ROSSINI, GIOACHINO (1792–1868)

1 Il barbiere di Siviglia (The Barber of Seville), Sinfonia

2 Il barbiere di Siviglia (The Barber of Seville),
Act I No. 2: Cavatina: Largo al factotum della citta

3 Il barbiere di Siviglia (The Barber of Seville),
Act II No. 10: Duetto: Pace e gioia sia con voi

4 Il barbiere di Siviglia (The Barber of Seville),
Act II No. 14: Aria: Il vecchiotto cerca moglie

5 Il barbiere di Siviglia (The Barber of Seville),
Act II No. 18: Finaletto II: Di si felice innesto serbiam memoria eterna?

6 La cenerentola (Cinderella), Overture

7 La cenerentola (Cinderella),
Act I Scene 1: Arai – La del ciel nel'arcano profondo (Alidoro)

8 Otello, ossia Il moro di Venezia, Act I: Sinfonia

9 Otello, ossia Il moro di Venezia,
Act III: Canzone del Salice: Assisa a piè d'un salice (Desdemona)

10 Guillaume Tell (William Tell): Overture

11 Tancredi, Act I: Coro e Cavatina

12 Il Turco in Italia (The Turk in Italy),
Act I No. 2: Cavatina: Vado in traccia d'una zingara (Geronio, Zaida e Zingare)

13 L'Italiana in Algeri (The Italian Girl in Algiers),
Act II Scene 1: Introduzione: Uno stupido, uno stolto
(Chorus, Elvira, Zulma, Haly)

14 L'Italiana in Algeri (The Italian Girl in Algiers),
Act II Scene 6: Quintetto: Ti presento di mia man
(Mustafa, Isabella, Taddeo, Lindoro, Elvira)

15 La donna del lago (The Lady of the Lake),
Act I: Sinfonia – Introduction: Del di la messaggiera
(Pastori, Pastorelle, Cacciatori)

16 La donna del lago (The Lady of the Lake), Act I: Oh mattutini albori! (Elena)

17 Il Signor Bruschino, Sinfonia

18 Le Comte Ory, Act I: Finale: Ciel! O terreur! O peine extreme!
(Countess, Isolier, Alice, Ragonde, Count, Raimbaud, Tutor, Chorus)

19 Stabat Mater, Stabat Mater

20 Stabat Mater, In sempiterna saecula

21 Sonata No. 1 in G major, I. Moderato

22 Sonata No. 3 in C major, III. Moderato

23 Sonata No. 6 for Strings in D major, III. Tempesta. Allegro

24 Péchés de vieillesse, Vol. 7: Album de chaumiere,
No. 1. Gymnastique d'écartement

25 Péchés de vieillesse, Vol. 6: Album pour les enfants dégourdis,
No. 6. Valse torturée

26 Péchés de vieillesse, Vol. 8: Album de château,
No. 1. Spécimen de l'ancien régime

27 Péchés de vieillesse, Vol. 9: Album pour piano, violon, violoncelle,
harmonium et cor, No. 12. Petite fanfare à quatre mains

MARSCHNER, HEINRICH AUGUST (1795–1861)

28 Hans Heiling: Overture

SCHUBERT, FRANZ (1797–1828)

29 Rosamunde, D. 797, Ballet Music No. 2
30 Die Verschworenen (Der hausliche Krieg), D. 787, Overture
31 Mass No. 2 in G major, D. 167, Credo: Credo in unum Deum
32 Mass No. 3 in B flat major, Op. 141, D. 324, Benedictus
33 Deutsche Messe, D. 872, Zum Sanctus: Sehr langsam
34 Mass No. 5 in A flat major, D. 678, Kyrie
35 Mass No. 6 in E flat major, D. 950, Benedictus: Benedictus qui venit
36 Mass No. 6 in E flat major, D. 950, Agnus Dei: Agnus Dei, qui tolis peccata mundi
37 Symphony No. 5 in B flat major, D. 485, I. Allegro
38 Symphony No. 6 in C major, D. 589, II. Andante
39 Symphony No. 8 in B minor, D. 759, 'Unfinished', I. Allegro moderato
40 Symphony No. 9 in C major, D. 944, 'Great', I. Andante – Allegro ma non troppo
41 Overture in B flat major, D. 470
42 String Quartet No. 10 in E flat major, D. 87, I. Allegro moderato
43 String Quartet No. 12 in C minor, D. 703, 'Quartettsatz'
44 String Quartet No. 13 in A minor, D. 804, II. Andante
45 String Quartet No. 14 in D minor, D. 810, 'Death and the Maiden', I. Allegro
46 String Quartet No. 15 in G major, D. 887, Op. 161, IV. Allegro assai
47 Piano Quintet In A major, Op. 114, D. 667, 'Die Forelle' (The Trout), I. Allegro vivace
48 Piano Quintet In A major, Op. 114, D. 667, 'Die Forelle' (The Trout), IV. Thema with Variations: Andante
49 Piano Quintet In A major, Op. 114, D. 667, 'Die Forelle' (The Trout), V. Finale: Allegro giusto
50 String Quintet in C major, Op. 163, D. 956, II. Adagio
51 Piano Trio in B flat major, D. 898, I. Allegro moderato
52 Piano Trio in E flat major, D. 929, II. Andante con moto
53 Arpeggione Sonata in A minor, D. 821, I. Allegro moderato

ROSSINI, GIOACHINO (1792–1868)

Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. Born in Pesaro in 1792, he was the son of a horn player and a mother who made a career for herself in opera. As a boy he had direct experience of operatic performance, both in the orchestra pit and on stage. His early studies in music were with his father and mother, and with other teachers through the generosity of rich patrons. His operas from his first relative success in 1810 until 1823 were first performed in Italy. There followed a period of success in Paris, leading to his final opera, *Guillaume Tell* ('William Tell'), staged in Paris in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem, both in Paris, where he spent much of his last years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868. The last 40 years of his life were creatively silent: no more operas issued from his pen.

OPERA (Tracks 1-18)
Of Rossini's three dozen or so operas, *Il barbiere di Siviglia* ('The Barber of Seville') is probably the best known, a treatment of the first play of the Figaro trilogy by Beaumarchais. Other well-known comic operas by Rossini include *La Cenerentola* ('Cinderella') and *La gazza ladra* ('The Thieving Magpie'). More serious subjects were tackled in *Otello, Semiramide, Mosè in Egitto* ('Moses in Egypt') and the French *Guillaume Tell* (based on the play by Schiller). The overtures to many of these operas are a recurrent element in the repertoire of the concert hall.

CHURCH MUSIC (Tracks 19-20)
Church music by Rossini includes the famous *Petite Messe solennelle*, originally for 12 solo voices, two pianos and harmonium, but re-scored in 1867 with orchestral accompaniment. His *Stabat mater* was written in 1841. He also produced numerous cantatas and hymn settings.

CHAMBER MUSIC (Tracks 21-27)
Instrumental compositions by Rossini include his early string sonatas, designed for two violins, cello and double bass, and thought to have been written when the composer was 12. The string sonatas show a precocious command of Italian operatic style, here translated into instrumental terms. The so-called *Péchés de vieillesse* ('Sins of Old Age') consist of 13 volumes of varied music, some vocal, some instrumental (five designed for the piano). They consist of pieces that demonstrate both the well-known wit of the composer as well as his continuing technical command of musical resources.

MARSCHNER, HEINRICH AUGUST (1795–1861)

Marschner was a leading figure in German opera in the period between Weber and Wagner. Born in Zittau in 1795, to parents who had a keen amateur interest in music, Marschner studied law at Leipzig University but also spent time on music, taking lessons from the Thomascantor of the day, Schicht. A meeting in 1815 with Count de Varkony led to a journey to Vienna and a visit to Beethoven. He may even have had some lessons with him. Marschner worked as a music teacher in the household of Count Johann Nepornuk Zichy at his palace in Pressburg. During this period, he made his first serious attempts at the composition of opera. His opera *Heinrich IV und d'Aubigné* had some success in Dresden, where Marschner settled in 1821. Here he became Weber's assistant, but relations between the men were never smooth. When Weber died, Marschner was not appointed his successor; he moved first to Berlin then Danzig before finally returning to Leipzig. Four years later he successfully applied to be Kapellmeister in Hanover, a position he retained for the rest of his career. Subsequent dramatic works met with a varied reception, although his achievement was widely recognised. In 1833 he achieved his greatest success with his opera *Hans Heiling*, which was first performed in Berlin.

OPERA (Track 28)
The best known of Marschner's thirteen operas is *Hans Heiling*, based on the story of a marriage between an Earth Spirit and a mortal woman and first performed in Berlin in 1833. The opera brought the composer a considerable reputation, although this did not materially affect his position in Hanover, where he was music director of the Court Theatre.

SCHUBERT, FRANZ (1797–1828)

Franz Schubert was born in Vienna in 1797, the son of a schoolmaster. At home he had some lessons in music from his father and from an older brother, followed by sound musical training and general education from the age of nine as a chorister of the imperial court chapel. By the age of thirteen Schubert was already writing music, including string quartets for performance at home and his first songs. In the winter of 1816 Schubert moved into lodgings with his friend Franz von Schober, a young man of some means, who had persuaded Schubert to devote himself to music. Nine months later he had rejoined his family, until the following summer, when more congenial employment offered as music-master to the two young daughters of Count Johann Esterházy at his Hungarian summer residence at Zseliz. Throughout this period Schubert continued to compose music of all kinds. 1822 brought a break in the life that Schubert had been sharing with his friends. Venereal infection and serious illness compelled him to return home to his father's house, which he became too ill, for the moment, to leave, until in May 1823 he was admitted to hospital. In 1828 he moved to the house of his brother Ferdinand, but there grew increasingly ill, dying on the afternoon of 19 November.

STAGE WORKS (Tracks 29-30)
Schubert wrote around nine operas, six *Singspiel* and some incidental music for the theatre. His best-known compositions of this kind include the music for the unsuccessful play *Rosamunde*, *Fürstin von Zypern* ('Rosamunde, Princess of Cyprus'), performed in Vienna in 1823. The ballet music and entracte from *Rosamunde* are particularly well known.

CHURCH MUSIC (Tracks 31-36)
Among the various works Schubert wrote for church use, particular mention may be made of the second of his six complete settings of the Mass. He also wrote a setting of the Stabat Mater and the Magnificat, an oratorio, and several hymns and psalms.

ORCHESTRAL MUSIC (Tracks 37-41)
Well-known symphonies from the ten or so Schubert wrote (not all of which were completed) include the 'Great' C major Symphony and the charming Fifth Symphony. The famous 'Unfinished' Symphony was written in 1822. He also wrote a number of orchestral overtures.

CHAMBER MUSIC (Tracks 42-53)
Of Schubert's approximately 17 string quartets, the Quartet in A minor and the Quartet in D minor ('Death and the Maiden') are the most familiar. The Piano Quintet 'Die Forelle' ('The Trout') includes a movement of variations on that song, while the great C major String Quintet of 1828 is of unsurpassable beauty. He also wrote an octet, two piano trios and a single-movement *Notturno*.

Text by Keith Anderson, David McCleery, David Patmore and Caroline Waight